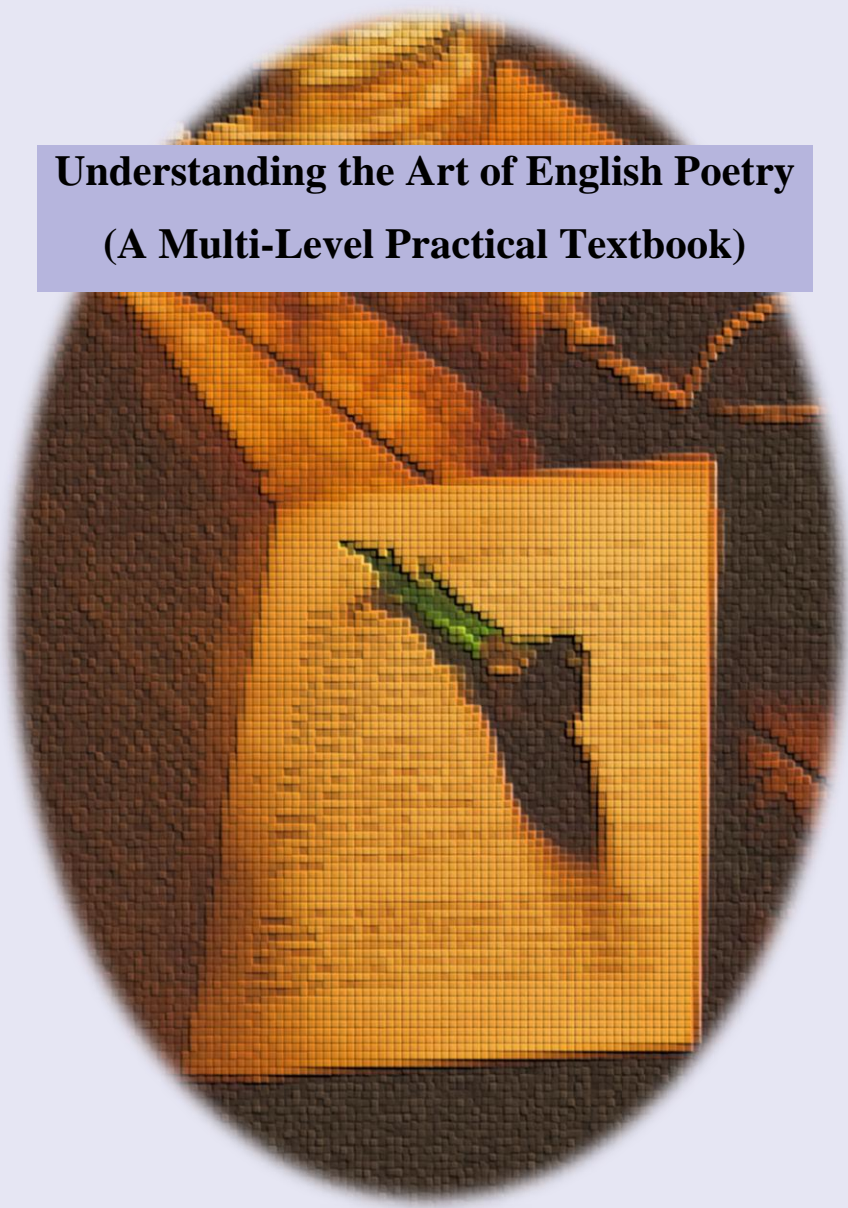


**Understanding the Art of English Poetry**  
**(A Multi-Level Practical Textbook)**



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**(A Multi-Level Practical Textbook)**

**Shaista Zakir**

## **Dedication**

*To the adorable children, living under devastating  
consequences of armed conflicts around the world*

## Preface

The present work can be deemed a *learners' guide* to the art of poetry. It seeks to encompass the basic knowledge pertaining to the ways whereby *versification* as an art has been developed, organized, classified and presented.

The overall work is structured in a sequential order, ranging from *origin and development* of poetry, to a comprehensive account of some of the important *stylistic devices* used by the poets. All the notions, as presented in the book, have been elaborated with reference to the contributions made by many poets, belonging to diverse poetic traditions. Poetic texts are selected from *the fifth edition* of *The Norton Anthology of Poetry*. In order to define the concepts, together with their etymologies and phonetic transcriptions, the recent edition of *Oxford dictionary* has been preferred. The book primarily centers on an explication of *rhyme* and its kinds, *verse* and its kinds, the main steps of *scansion*, *genres* of poetry, *figures of speech* and some of the fundamental approaches to the art of *literary criticism*.

One of the noteworthy dimensions of this book relates to an introduction to *phonetic* and *phonological* issues revolving around the *art of versification*. It has often been observed that the lack of *phonological* and *phonetic*

knowledge is the main impediment to learning *scansion*. The present work has therefore dedicated one of its sections (i.e. fourth chapter) to the same issue; it provides an idea of the main concepts in the realm of phonetics and phonology so as to facilitate learners' interpretation of *prosody* and *scansion*. In the same chapter, *SMOSD*, (i.e. *Structural Model of Syllabic Division*) has also been introduced in order to develop an understanding of *syllabic structures* in English.

The chapter dealing with the art of *scansion*, presents *SMOPS* (i.e. *Sequential Model of Poetic Scansion*) and the selected samples of poetic works, scanned through the lens of the aforementioned model.

The last chapter presents an overview of two of the broader perspectives related to *literary criticism* (i.e. *SMOLC* & *AMOLC*) so that learners may understand the salient attributes revolving around an in-depth critique of *poetic* and *non-poetic* works. The final section of every chapter comprehends some of the *review-exercises*, seeking to evaluate learners' understanding of the main themes.

It has been anticipated that the present attempt shall contribute to my students' knowledge pertaining to the *art of poetry*, and facilitate their comprehension thereof.

## Table of Content

|  |            |
|--|------------|
| <b>Acknowledgements</b>  | <b>ii</b>  |
| <b>Preface</b>   | <b>iii</b> |
| <b>Table of Content</b>  | <b>v</b>   |
| <b>CHAPTER 1</b>   | <b>1</b>   |
| <b>POETRY: ITS ORIGIN AND DEVELOPMENT</b>                          | <b>1</b>   |
| <b>Review Exercises</b>  | <b>20</b>  |
|  | <b>22</b>  |
| <b>CHAPTER 2</b>   | <b>23</b>  |
| <b>THE ART OF POETRY: SOME BASIC</b>                               |            |
| <b>TERMINOLOGIES</b>   | <b>23</b>  |
| <b>POETRY</b>  | <b>23</b>  |
| <b>COUPLET</b>   | <b>24</b>  |
| <b>STANZA</b>  | <b>26</b>  |
| <b>QUATRAIN</b>  | <b>27</b>  |
| <b>POEM</b>  | <b>28</b>  |
| <b>RHYME AND THE KINDS OF RHYME</b>                                | <b>29</b>  |
| <b>i. Perfect Rhyme (i.e. Full Rhyme/ Exact Rhyme/ True Rhyme)</b> | <b>32</b>  |
| <b>ii. Broken Rhyme</b>  | <b>33</b>  |

|  |    |
|--|----|
| iii. Internal Rhyme  | 34 |
| iv. Imperfect Rhyme (i.e. Near Rhyme/ Partial Rhyme/ Impure Rhyme) | 35 |
| v. Eye Rhyme (i.e. Visual Rhyme/ Sight Rhyme)                      | 36 |
| vi. Holorime / Holorhyme   | 37 |
| Review Exercises   | 40 |
| CHAPTER 3  | 44 |
| VERSE AND THE FORMS OF VERSE IN ENGLISH                            |    |
| POETRY   | 44 |
| VERSE AND THE FORMS OF VERSE                                       | 44 |
| i. Stichic Verse   | 45 |
| ii. Blank Verse  | 46 |
| iii. Terza Rima  | 47 |
| iv. Vers libre/ Free Verse   | 48 |
| v. Ballad Stanza   | 49 |
| vii. Ottava Rima   | 51 |
| viii. Spenserian Stanza  | 52 |
| ix. Limerick   | 54 |
| Review Exercises   | 57 |
| CHAPTER 4  | 60 |
| PHONETICS AND PHONOLOGY WITH SPECIFIC                              |    |
| REFERENCE TO THE ART OF POETRY                                     | 60 |
| PHONEME  | 61 |
| i. Monophthongs / Simple or Pure Vowels                            | 62 |
| ii. Diphthongs   | 64 |

|  |     |
|--|-----|
| iii. Triphthongs                             | 66  |
| SYLLABLE                                     | 73  |
| <i>SMOSD: A STRUCTURAL MODEL OF SYLLABIC</i> |     |
| DIVISION                                     | 78  |
| SOUND PATTERNS BETWEEN SYLLABLES IN THE      |     |
| LINES OF POETRY:                             | 88  |
| i. Assonance (i.e. Vocalic Rhyme)            | 88  |
| ii. Alliteration                             | 90  |
| STRESS                                       | 91  |
| ELISION                                      | 94  |
| RHYTHM                                       | 95  |
| INTONATION                                   | 96  |
| Review Exercises                             | 104 |
| CHAPTER 5                                    | 108 |
| LEARNING THE ART OF SCANSION                 | 108 |
| PROSODY /VERSE THEORY                        | 108 |
| SCANSION                                     | 109 |
| METRICAL FEET IN POETRY                      | 112 |
| i. Iambic Meter                              | 115 |
| ii. Trochaic Meter                           | 117 |
| iii. Anapestic Meter / Anapaestic Meter      | 119 |
| iv. Dactylic Meter                           | 121 |
| v. Amphibrachic Meter                        | 123 |
| vi. Pyrrhic and Spondaic Meter               | 124 |



**SMOPS: SEQUENTIAL MODEL OF POETIC**

|  |     |
|--|-----|
| <b>SCANSION:</b>                                 | 126 |
| <b>SCANNING A POEM BY APPLYING <i>SMOPS</i>:</b> | 130 |
| <b>Review Exercises</b>                          | 148 |

**CHAPTER 6 155****GENRES OF POETRY (LYRIC, DRAMATIC, AND****NARRATIVE) 155****LYRIC POETRY 155****i. Elegy 156****ii. Ode 157****iii. Sonnet 158****DRAMATIC POETRY/ DRAMATIC VERSE/ VERSE****DRAMA 159****NARRATIVE POETRY 162****i. Ballad 162****ii. Epic/ Heroic Poem 164****iii. Idyll 167****Review Exercises 169****CHAPTER 7 173****STYLISTIC DEVICES 173****SOME OF THE MOST COMMONLY USED****STYLISTIC DEVICES: 173****i. Imagery 173****ii. Hyperbole 175****iii. Irony 178**

|  |            |
|--|------------|
| <b>v. Simile</b>   | <b>182</b> |
| <b>vii. Metaphor</b>                                       | <b>184</b> |
| <b>viii. Paradox</b>                                       | <b>186</b> |
| <b>ix. Personification</b>                                 | <b>188</b> |
| <b>Review Exercises</b>                                    | <b>191</b> |
| <b>CHAPTER 8</b>   | <b>195</b> |
| <b>HOW TO CRITIQUE A (POETIC/ NON-POETIC) WORK OF ART?</b> | <b>195</b> |
| <b>SMOLC: SYSTEMATIC MODE OF LITERARY CRITIQUE</b>         | <b>199</b> |
| <b>INTRODUCTORY FOUNDATION:</b>                            | <b>201</b> |
| <b>COMPOSITIONAL FOUNDATION:</b>                           | <b>202</b> |
| <b>i. Linguistic Dimension</b>                             | <b>203</b> |
| <b>ii. Form-based Dimension</b>                            | <b>206</b> |
| <b>iii. Content-based Dimension</b>                        | <b>208</b> |
| <b>APPRAISING FOUNDATION:</b>                              | <b>210</b> |
| <b>i. Theoretical Substructure:</b>                        | <b>210</b> |
| <b>ii. Methodological Substructure:</b>                    | <b>212</b> |
| <b>iii. Evaluative Dimension</b>                           | <b>213</b> |
| <b>AMOLC: ARBITRARY MODE OF LITERARY CRITIQUE</b>          | <b>219</b> |
| <b>Review Exercises</b>                                    | <b>224</b> |
| <b>REFERENCES</b>  | <b>227</b> |
| <b>INDEX</b>   | <b>248</b> |

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